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5. In some areas the period of the first perceptible diminishing of light after sunset is designated as "little children's twilight," ǂkʸa·ᵑm!gõa/hobob, in accordance with the belief that most children, /gõ·an are born at this time.

6. The ᵑ/u·iab of the Hottentots corresponds to our afternoon.

7. Their //go·agab can be equated approximately with out forenoon.

8. A distinction is made between evening, !u·ib, and late evening, !o·es, which extends long past sunset.

9. They call the hour of midnight ᵑtsũ·ǂub!gã·ᵑb, the "back of the night."

C. Rudiments of Art

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We saw that the beginnings of sculptural art progress no further than boys' games (see p. 311 f.). But the pleasure in reproduction, in the fantasyful representation of enduring impressions of memory, is equally vivid for old and young Hottentots. Their joy in and capacity for imitation is expressed in pantomime, their musical feeling in reed blowing and singing, [374] and more delicate erotic matters in their dances. Only in a few cases do we find the beginnings of these art forms clearly defined; generally they are just as mixed as the incitements which form their basis. Thus they cannot be divided among our Muses, but can only be organized in a series ranging from the simple to the complicated. [Musical bow. 1/8 natural size.]

1. The Musical Pantomime

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Whereas on a childish level (see "Children's Games," p. 315) we saw certain fantasy concepts being aroused by rhythmical sounds, musical tones appear for the first time in the musical pantomime of the Hottentots.

For this purpose they use as a musical instrument a wooden bow, kʸãᵑb, preferably cut from the thorn tree, and strung with a string made of the back sinews of the goat (or, better, from sheep gut). The women are the performing artists. They sit on the ground when they play. The upper end of the bow rests against the left shoulder